




THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
RIVERSIDE



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

The pictures described in this Catalogue are for private sale.

For prices and further particulars, please apply to the owner

CHAS. SEDELMAYER
6, rue de La Rochefoucauld,
Paris.



ILLUSTRATED
Catalogue
of the
NINTH SERIES
of
100 PAINTINGS
by OLD MASTERS

of the Dutch, Flemish, Italian, French, and English Schools,
being a portion of the

Sedelmeyer Gallery

which contains about
1500 original Pictures by ancient and modern Artists



PARIS
6, RUE DE LA ROCHEFOUCAULD, 6
—

1905

118211
2-1
9
1710

CHAS. SEDELMAYER, Publisher and Art-dealer, Paris, has the richest stock of original pictures in Europe.

His gallery includes about 1000 works by *Old Masters*, of which this Catalogue describes only a portion, and about 500 pictures by living artists, and painters of the *Barbizon School*.

He publishes every year a selection of fine and important plates, of which only a small number of proofs are printed.

He has just issued the last volume of a most extensive book in 8 volumes on *Rembrandt*, containing reproductions of all the pictures of this master; the text by Doctor W. Bode, Director of the Berlin Gallery.

The prospectus of this book, and illustrated catalogues of other publications, to be had at CHAS. SEDELMAYER's, 6, rue de La Rochefoucauld, Paris.

DUTCH, FLEMISH, AND GERMAN
SCHOOLS

BEYEREN (ABRAHAM VAN)

(1620 OR 1621-AFTER 1674)

1. — Still-Life

On a table covered with a red cloth are : on the right, an upright golden cup near a Delft bowl, which contains grapes and peaches; on the left, an overturned silver cup, and, in front, two silver plates, on one of which lies a half peeled lemon, on the other peaches and roses.

Signed with monogram.
Panel, 37 3/4 in. by 27 1/2 in.

From the Collection of Baron de Beurnonville, Paris.



BEYEREN (ABRAHAM VAN)

(1620 OR 1621-AFTER 1674)

2. — Still-Life

On a table, partly covered by a purplish-brown cloth and a white napkin, are, in the centre, a roll of bread, a peach, and a crab on a silver plate; on the right, a gold watch, attached to a lilac silk ribbon; and behind, a cut ham on a silver dish, an overturned silver tankard, a glass half-filled with wine and surrounded by vine-leaves, an embossed golden goblet with a cover, and a high glass filled with red wine. Brown background.

Panel, 39 1/2 in. by 31 1/2 in.



1. BEYEREN (A. van)



2. — BEYEREN (A. van)

BLES (HERRI), CALLED CIVETTA

(ABOUT 1480-AFTER 1551)

3. — The Rest on the Flight into Egypt

The Virgin embracing the Infant Christ is seated in the foreground at the foot of a high tree; behind her, Saint Joseph, his head on his right arm, asleep, and still farther back on the right, the ass grazing. In the middle distance, the Virgin and Child are seen on a road riding on the ass which is guided by St. Joseph. In the background, a mountainous woody landscape with a river winding through it on the right.

Panel, 35 in. by 26 in.



BRUYN (BARTHOLOMAEUS)

(XVIth CENTURY)

4. — Portrait of a Scholar

Turned slightly to the right, looking at the spectator. Fair beard and moustache. He wears a black velvet cap ornamented with jewels and a dark mantle lined with fur; a triple gold chain and a medallion hang across his breast. He is pointing with his left hand to some symbolical objects on a parapet in front of him.

Panel, 19 in. by 14 in.



4 — BRUEGEL (B.)



3 — BRUEGEL (H.)

C U Y P (AELBERT)

(1620-1691)

5. — Cows at Pasture

Described in Smith's Catalogue (part V, p. 314, n° 108) as follows :

« The Milkmaid. A view in Holland, with a verdant meadow in front, in which are three fine cows of a reddish colour; one of them appears to know a woman, who is approaching with pails to milk her: the field on this side is bounded by masses of bushes growing among rocks. On the foreground is a herdsman asleep near two brass milk cans, and the opposite side presents a varied landscape, with some buildings in the extreme distance. The time is towards sunset. »

Signed below on to the right : *A. Cuypp.*

Canvas, 40 1/2 in. by 67 in.

Described in Smith's Catalogue Raisonné, part V, p. 314, n° 108.

From the Collection of M. Grandpré, Paris, 1809.



C U Y P (AELBERT)

(1620-1691)

6. — Cows and Sheep on the Bank of a River

On the bank of a river are seven cows, five of which are lying down, and beyond these a flock of sheep. Near a withered tree on the right a cowherd with a basket on his arm is conversing with a milkmaid. On the opposite bank of the river, which is enlivened with sailing boats, are the houses and the church of a village.

Panel, 19 3/4 in. by 30 in.

From the Searisbrick Collection, London, 1861.



5. — CУУР (А.)



6. — CУУР (А.)

DAVID (GERARD)

(ABOUT 1460-1523)

7. — The Virgin and Child

The Virgin turned to the right, in a dark green robe and head-dress, holds the Infant Christ on her lap. The Divine Child, whose only garment is a little transparent shirt, grasps the linen on which he is seated with his left hand, and with his right turns over the leaves of a book held by his mother.

Panel, 31 1/2 in. by 24 in.

From the Collection of M. Cousin, Paris.

— — — M. Henri Gruson, Lille.



DOU (GERARD)

(1613-1675)

8. — The Artist in his Studio, playing the Lute

He is seated on the left near an open window and in front of an easel on which is a canvas. He wears a wide bluish-grey cloak, a cap of the same colour on his curly hair, and high brown boots. Behind, on a table covered with a blue cloth, are a violin and some books. Two palettes, a horse's skull, and a bag hang against the wall. A drum, a shield and a helmet in the foreground on the left. Small full-length figure.

Panel, 25 3/4 in. by 20 1/2 in.



7. — David (G.)



8. — Dou (G.)

DÜRER (ALBERT) .

(1471-1528)

9. — Portrait of Katharina Furlegerin

Turned slightly to the left, looking at the spectator. Her fair hair arranged in plaits on the top of her head. In a low red bodice and white chemisette bordered with a black band on which is an inscription. A black string round her neck. Her arms rest on a parapet in front, her right hand holding a sprig of rosemary. On the left, a window, with Gothic ornaments and a statue; beyond, a hilly landscape, intersected by a river. Half-length figure, life-size.

Signed with monogram on the book of the statue.

A coat of arms in the background on the right.

Canvas, 21 3/4 in. by 16 1/2 in.

Engraved by W. Hollar in 1646.

Mentioned in Scott's « Life of Albert Dürer ».

From the Collection of the Earl of Arundel.

Discovered at Munich by M. Mündler, who brought it to London, where it was sold at Christie's in 1851.

From the Wynn Ellis Collection, London, 1876.

— Collection of Sir Charles Robinson, London.



DYCK (Sir ANTHONY VAN)

(1599-1641)

10. — The Entombment

The body of the dead Christ, lying on a white linen drapery, is supported by the Virgin, dressed in a green mantle. St. John, in a scarlet robe, holds the Saviour's hand. By his side is Mary Magdalen with her hands folded, and behind the principal group is another holy woman who supports the fainting Virgin. Rocky landscape in the background.

Canvas, 30 3/4 in. by 43 in.

Exhibited at the Palais Bourbon, Paris, 1874.

From the Collection of the Prince of Saxe-Coburg-Gotha.

— M. Paul Bondon.



ALBRECHT DÜRER
PORTRAIT OF KATHARINA FORLEGGHIN



10. — Dyck (Sir Anthony van)

FLEMISH SCHOOL

(xvith Century)

11. — Christ taken down from the Cross

The dead Christ, lying on a white linen drapery, is supported by the Virgin and St. John. Mary Magdalen holds the left arm of the dead Saviour, kissing his hand. Beyond this group is the cross, and in the background is a view of Jerusalem. Small full-length figures.

Panel, 35 1/2 in. by 21 3/4 in.



FLINCK (GOVAERT)

(1615-1660)

12. — Portrait of a Gentleman

Turned to the right, looking at the spectator. Black cap with red feather on his long curly hair; black coat; embroidered waist coat with large pearl in front. Bust, life-size.

Canvas, 24 1/2 in. by 20 1/2 in.

From the Collection of Madame Godefroy, Paris.



12. — FLINCK (G.)



11. — FLEMISH SCHOOL

HALS (FRANS)

(1580 OR 1581-1666)

13. — Portrait of an old Lady

Seated to the left, looking at the spectator. She wears a muslin cap, a small ruff and lace cuffs, a black embroidered velvet jacket and a silk gown. She holds a small book in her right hand, her left is on the arm of the chair.

Inscribed on the left : L'ETAT SUE 60. AN° 1633.

Canvas. 39 1/2 in. by 33 1/2 in.

From the Collection of the Comtesse de la Rupelle, Paris, in whose possession it was for more than fifty years.



HALS • FRANS)
PORTRAIT OF AN OLD LADY

HOBBEEMA (MEINDERT)

(1638-1709)

14. — Cottages under Trees

On the right, a group of trees by a sheet of water. In the centre of the foreground, a man in a red jacket, preceded by his dog, is crossing the water on a rustic bridge. Beyond is a red brick cottage, at the door of which stands a man conversing with a woman inside the house.

Signed below on the right : *Hobbema*.

Panel, 24 in. by 33 in.

From the Collection of C. N. Lewis, Esq., Blackheath.

HOBBE MA (MEINDERT)

(1538-1709)

15. — A Forest Scene

A swollen river divides the scene into two parts, the smaller on the right being partly inundated. An imposing group of large oak-trees form the left part of the picture. Cloudy sky.

Signed below on the right : *M. Hobbe ma.*

Panel, 18 in. by 24 in.

From the Collection of F. Wright, Esq., of Lenton Hall.



14. — HOBBEEMA (M.)



15. — HOBBEEMA (M.)

HOOCH (PIETER DE)

(1630-AFTER 1677)

16. — Lady feeding a Parrot

Interior of a room, with a lady, in a white satin dress, seated by a table covered with a Turkey carpet, feeding a parrot, which is perched at the door of a cage suspended from the ceiling, while a jealous dog, his hind-legs on the knees of a gentleman seated on the left, and his fore-legs on the table, is snuffling at the bird. Behind the lady stands a maid-servant.

Signed on the window frame : *P. de Hooghe*.
Canvas, 20 in. by 17 1/4 in.



HOOCH (PIETER DE)

(1630-AFTER 1677)

17. — The Tric-Trac Players

Interior of a room in which four gentlemen and two ladies are grouped round a table watching a game of tric-trac played by two gentlemen. In the background, the sun-lit courtyard of the house, in which an old woman is seen from behind; further to the right, a passage leading to an open door. In the foreground to the right, a chair over which hangs a cloak.

The figures are painted by another contemporary artist.

Copper, 22 3/4 in. by 32 3/4 in.



16. Hooch (P. de)



17. - Hooch (P. de)

LELY (Sir PETER)

(1618-1680)

18. — Portrait of Elizabeth Hamilton,
Comtesse de Grammont, as St. Catharine

Daughter of Sir G. Hamilton and Mary Butler, his wife, sister of James 1st Duke of Ormond; one of the beauties of Charles II.'s court; married, 1664, Philibert, Comte de Grammont, the celebrated wit; her brother Anthony Hamilton was the author of « Les Mémoires de Grammont ».

Seated, turned to the left, in a crimson robe and brown gold-embroidered scarf, which she holds with her right hand against her breast. In her left hand, a palm-branch. Part of the martyr's wheel is seen in the background on the left. Three-quarters length figure, life-size.

Canvas, 49 $\frac{1}{4}$ in. by 30 $\frac{1}{4}$ in.

From the Collection of General W. C. Hadden.



13. — LELY (Sir Peter)

MAES (NICOLAS)

(1632-1693)

19. — Portrait of an old Lady

Seated in an armchair with a red back. Turned slightly to the left, looking at the spectator. Black cap and black dress. Large white ruff, and cuffs to match. Her right hand is placed on the arm of the chair, the left on her waist. Three-quarters length figure, life-size.

Panel, 35 in. by 27 1/2 in.

From the Collection of M. Cousin, Paris.

— M. Gruson, Lille.



MASSYS (JAN)

(1509-BEFORE 1575)

20. — Susanna and the Elders

Susanna, nearly nude, is seated in the centre of the composition, near a richly sculptured fountain, repelling the assiduities of the two old men. A landscape with handsome lofty buildings form the background.

Inscribed on the base of the fountain :

Anno 1556 I. Massys.

Panel, 50 3/4 in. by 43 1/4 in.



20. — Massys (Jan)



19. — Maes (N.)

MOLENAER (JAN MIENZE)

(ABOUT 1600-1668)

21. — A Social Group

Three young ladies and a cavalier are grouped round a table covered with a green cloth, on which are a bowl with fruit and several plates with confectionery. An old woman is standing behind the cavalier, and a man, dressed in red, is looking in at a door. To the right, on a chair, are the sword and cloak of the cavalier; near the centre, a little dog.

Canvas, 36 $\frac{1}{4}$ in. by 49 $\frac{1}{4}$ in.

From the Collection of Otto Pein, Cologne, 1888.



MORO (ANTONIO)

(1512-1578)

22. — Portrait of a young Lady of Quality

Standing, turned to the left, looking at the spectator. Small white cap, small ruff, black velvet mantle over a red bodice with gold braid and gold buttons. She holds a little dog with her right hand, her left rests on the arm of a chair in front. A massive gold chain encircles her waist and hangs down in front. Three-quarters length figure, life-size.

In the upper right hand corner : Coat of arms
and inscription : *Ætatis sue 17.*

On the left, the date 1576.

Panel, 42 in. by 29 $\frac{3}{4}$ in.

From the Collection of Madame C. Lelong, Paris.



21. — MOLENAER (J. M.)



22. — MORE (A.)

NEER (AERT VAN DER)

(1603-1677)

23. -- River-Scene by Daylight

A group of three trees in the foreground to the right. Beyond, a row of houses on the bank of the river. The tower of a church is seen in the distance. On the left a strip of land projects into the river. Several boats are seen on the river in the background.

Signed with monogram.

Canvas, 18 1/2 in. by 25 1/2 in.



NEER (AERT VAN DER)

(1603-1677)

24. -- Canal-Scene by Moonlight

In the middle of the picture, a large canal bordered right and left by the houses of a village half hidden under trees, and enlivened by numerous boats. In the foreground on the right, a strip of land overgrown with small trees and bushes near a wooden fence, beyond which is a man in a boat. On the extreme left, a man and a woman busy near another boat.

Signed with monogram in the
lower right hand corner.

Panel, 17 in. by 26 1/2 in.



23. — NEER (A. van der)



24. — NEER (A. van der)

ORLEY (BARENT VAN)

(1491?-1542)

25. — The Virgin and Child

The Virgin seated on a piece of rising ground in a landscape. On her fair curling hair a white veil which falls on her shoulders. She supports with both hands the Child, who stands up in his cradle, extending his left hand, in which he holds a grape, towards his mother. In the background, wooded hills, the buildings of a city, a river crossed by a bridge, figures and animals. Cloudy sky. Whole-length figures, nearly life-size.

Panel, 44 1/2 in. by 32 3/4 in.

From the Collection of Cardinal Despuig. Raxa, Isle of Majorca.



OSTADE (ADRIAEN VAN)

(1610-1685)

26. — Peasants in front of an Ale-House

Described in Smith's Catalogue (part I, p. 158, n° 189) as follows :

« A country ale-house, by the road-side, against which is attached some trellis-work, overspread with a vine : at this end of it are four peasants, ranged round a table, smoking; their attention is directed to a poor piper, who stands near them, and close to whom is a little boy : various other figures are distributed over the scene. »

Signed and dated 1657.

Panel, 10 1/2 in. by 13 1/4 in.

Described in Smith's « Catalogue Raisonné », part I, p. 158, n° 189, and Supplement, p. 105, n° 83.

From the Collection of Thomas Hope, Esq.

— — — H. P. Cunliffe, Esq.



25. — ORLEY (B. van)



26. — OSTADE (A. van)

REMBRANDT VAN RIJN

(1606-1669)

27. — Bust of a Jewish Philosopher

Aged about fifty, confronting the spectator, the head and eyes turned to the left. Short dark-brown beard. On his head a large black cap. He wears a light yellow doublet over a finely pleated shirt, on which hangs a gold neck-chain. Dark cloak with red and gold stripes. Light brownish-gray background. The light falls into the picture from above on the left. Bust, life-size.

Panel, 24 1/2 in. by 19 in.

Painted about 1648.

Described in Bode's « The Complete Work of Rembrandt », vol. VIII, n° 582.



REMBRANDT VAN RYN
BUST OF A JEWISH PHILOSOPHER

RUBENS (PETER PAUL)

(1577-1640)

28. — Portrait of a young Gentleman

About thirty, turned three-quarters to the right, looking at the spectator. Large full ruff, black silk doublet with gold buttons, a large gold chain across his breast. Black hair, fair moustache and pointed beard. In a painted oval. Bust, life-size.

Canvas, 28 1/2 in. by 22 1/2 in.

Exhibited at the « Exposition de Portraits », Brussels, 1897.

Mentioned in Max Rooses « L'Œuvre de P. P. Rubens », n° 1038 A.

From the Collection of M. de Somzée, Brussels, 1904.

RUBENS (PETER PAUL)

(1577-1640)

29. — The Holy Family

The Virgin is in the centre, wearing a dark scarf on her head, which casts a shadow over her face; the Infant Saviour stands on a pedestal, naked, save for a drapery round his loins, covered in part by her mantle; his mother supports him with both hands: his left hand is extended, and his attention directed to St. John, who is seated naked on the knee of Elizabeth, his hands clasped, his face turned towards the Saviour. St. Joseph is behind the Virgin, with his left hand on the base of a column.

Panel, 53 1,2 in. by 39 1,2 in.

From the Collection of M. Moullé, Paris.



20. — RUBENS (P. P.)



28. — RUBENS (P. P.)

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

30. — The Cornfields

Cornfields extend right and left of a wide sandy road, divided in the foreground by a small plot of ground overgrown with weeds and small bushes, and leading to a village surrounded by trees, in the middle distance. On the road are a man and woman with a child. The open sea with some vessels is seen in the distance on the left. Cloudy sky.

Signed : J. v. Ruysdael.
Canvas, 37 3/4 in. by 50 1/4 in.

From the Collection of the Comte de Colbert-Laplace.

*New York
Academy of Art*



LOUIS-JACQUES VAN
DER CORNET
THE CORNFIELD

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

31. — Rustic Landscape

On the right, the slope of a sandy hill with a few sparse trees and weeds. At its base, a rivulet through which a woman is wading with her child on her back. Half-way up the hill, a peasant accompanied by his dog is walking on a road towards a cottage on the top of the hill. In the foreground on the left, a withered leafless tree; on the right, two trunks of birch trees.

Panel, 27 1/4 in. by 35 3/4 in.

From the Collection of Lady Page Turner, Preston Park, Brighton.

— — — T. Humphry Ward, Esq., London.

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

32. — Woody Landscape

The skirts of a wood on a rising ground, in the centre of which is the trunk of an old withered oak tree; beyond it three sheep are grazing. In the foreground on the left, a sheet of water overgrown with weeds. High mountains in the distance on the right.

Signed with monogram.

Panel, 21 in. by 28 $\frac{1}{4}$ in.



31. — RUISDAEL (J. van)



32. — RUISDAEL (J. van)

STEEN (JAN)

(1626-1679)

33. — A Village Festival

In the centre of the foreground are seated a woman, seen from behind, nursing a child, and speaking to a boy on crutches, and an old beggar, holding out his hat towards a lady and a gentleman who are conversing together. Near these, a peasant family, grouped round a table, are taking a meal. On the left of the composition, in front of a booth, occupied by an old woman, and a boy in a red jacket, leaning against the side, a jovial fellow is jesting with a young woman. In the middle distance, in the village street, an itinerant quack-doctor, under a canopy, dilating on the virtues of his drugs, an improvised theatre and numerous shops and booths, thronged with people. The spire of the village church is seen in the distance among trees.

Panel, 23 1/4 in. by 29 in.



STEEN (JAN)

(1626-1679)

34. — The Egg Feast

A group of four persons at a cottage door, enjoying a meal of eggs. One of the party, a peasant, seated by a cask, has given an egg to a fine chubby child, sitting beside him, who has smeared himself with the yolk, at which his mother (standing behind) seems to be displeased; a fourth member of the party appears to be wholly absorbed in the enjoyment of his egg.

Signed on the cask : *J. Steen.*

Canvas, 26 in. by 19 in.

Described in Smith's « Catalogue Raisonné » Supplement, p. 498, n° 63.

From the Collection of M. A. Kleynenbergh, 1841.

— — — Mr. Burton, London.

— — — T. H. Ward, Esq., London.



33. — STEEN (J.)



34. — STEEN (J.)

STEEN (JAN)

(1626-1679)

35. — Interior with Figures

Composition of nine figures. In the centre, a young woman holding an infant on her lap. Behind her, a jovial fellow who seems to be addressing some facetious remark to her. On the right, a cavalier, his hat in his left hand, holding a glass of wine in his uplifted right. In the foreground on the left, an old man taking a blanket from a basket, and an old woman holding a pipe.

Signed below : *J. Steen.*

Panel, 14 1/2 in. by 12 1/4 in.

Mentioned in Westrheene's « Jan Steen », p. 143.

From the Collection of the Comte de Cornelissen, Brussels.



STEEN (JAN)

(1626-1679)

36. — The Love-sick Lady

Described in Smith's Catalogue (Supplement, p. 476, n° 7) as follows :

“ A pretty young woman, attired in a red velvet jacket and a silk skirt, seated by the side of a bed, with one hand on her waist; behind her stands an elderly woman pouring out some refreshing beverage. At a table covered with a Turkey carpet, placed on the opposite side of the apartment, is a doctor writing a prescription; at the same time, a youth seems desirous of showing him the contents of the bottle. A gentleman and the maid-servant are seen at a door at the extremity of the room ”.

Signed below, on the left : *J. Steen.*

Panel, 21 3/4 in. by 16 3/4 in.

Described in Smith's « Catalogue Raisonné », Supplement, p. 476, n° 7.

Sold by Mons. Noë, of Munich, to Colonel Cornwall Legh, of High Legh Hall, in 1834.

See Catalogue of pictures at High Legh Hall, by Taylor, p. 66.



36. — STEEN (J.)



35. — STEEN (J.)

TENIERS (DAVID), THE YOUNGER, AND KESSEL (JAN VAN)
(1610-1690) (1626-1679)

37. — Anthony Moncada elected by the
States-General Commander-in-Chief of
the Army to repulse Cabrera, who had
betrayed the Queen.

The Queen, seated on the throne, under a daïs, hands the insignia of commander to Anthony Moncada. The composition is enriched by a great number of figures, amongst which are monks, bishops, and grandees of the kingdom. In the foreground, pages and two small dogs.

The picture is surrounded by a rich border with military allegories elaborately painted by J. van Kessel.

Signed below to the right : *J. v. Kessel f. 1^{re}. 1664.*

Copper, 21 1/4 in. by 26 3/4 in.

From the Collection of the Marquis de Villafranca.



TENIERS (DAVID), THE YOUNGER, AND KESSEL (JAN VAN)
(1610-1690) (1626-1679)

38. — Anthony Moncada repulses Cabrera
on his Way to the Palace to take the
Queen by Surprise.

Anthony Moncada, arriving with his troops to assist the Queen, puts to flight the rebels commanded by Bernardo Cabrera, lord of Mondica. In the foreground to the left, Moncada, mounted on a white horse and surrounded by his body guard and standard-bearers, is galloping towards the scene of the battle.

Signed below : *D. Teniers.*

The picture is surrounded by a rich border, of arms, flags, fruit, flowers and genii, painted by J. van Kessel.

Signed below on the right : *J. v. Kessel. f.*

Copper, 21 1/4 in. by 26 3/4 in.

From the Collection of the Marquis de Villafranca



37. — TENIERS (D.) and Kessel (J. van)



38. — TENIERS (D.) and Kessel (J. van)

TENIERS (DAVID), THE YOUNGER, AND KESSEL (JAN VAN)
(1610-1690) (1626-1679)

39. — Anthony Moncada supreme Arbiter
of Peace and War, receives the Grandees
who offer their Submission. and gener-
ously grants the Pardon they solicit.

Moncada, after his victory, standing under a dais, receives the chiefs of the rebels who present to him the keys of the town, carried by a page on a golden dish.

Signed on the right : *D. Teniers f.*

The picture is surrounded by a border painted by J. van Kessel, with the attributes of peace and war and genii crowned with laurels, flowers, birds, trophies and musical instruments.

Signed on the left : *J. v. Kessel. f. 1663.*

Copper, 21 1/4 in. by 26 3/4 in.

From the Collection of the Marquis de Villafranca.



TENIERS (DAVID), THE YOUNGER
(1610-1690)

40. — Interior of a Guard Room

In the centre of the foreground, an officer in a leather jacket with a red sash and a fur cap adorned with a white feather, is standing, turned to the right, holding a long staff; behind him a boy carrying his cloak, and a number of military objects. A little dog stands on the right. In the background seven men near a fire-place, five of them playing cards at a table.

Copper, 22 1/4 in. by 29 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



39. — TENIERS (D.) and Kessel (J. van)



40. — TENIERS (D.) the Younger

TER BORCH (GERARD)

(1617-1631)

41. — Portrait of an elderly Lady

Standing in an interior, turned to the right, looking at the spectator. Small black cap, coming to a point on the forehead, black dress and large muslin collar. On the right is a table covered with a red velvet cloth, fringed with gold, on which are an earthen jug, a glass, and a silver dish with a knife and two cut oranges on it. On the left, a large red velvet arm-chair with gold fringes and gold braid. Small full-length figure.

Canvas, 23 3/4 in. by 19 1/2 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



VALCKERT (WARNARD VAN)

XVIIth CENTURY

42. — Portrait of a Burgomaster

Seated in an armchair, turned to the left, looking at the spectator. He wears a broad-brimmed, high-crowned black hat, black dress and a large white ruff. With his left hand he holds a sheet of paper which lies on a table in front of him, with his right, which rests on the arm of his chair, he holds a pen. Three-quarters length figure, life-size.

In the upper right hand corner :
a coat of arms, and the inscription :

Aetat. 58, Anno MDCLL.

Canvas. 47 in. by 37 1/4 in.

From the Collection of A. Schönkank, Cologne, 1896.



42. — Valckert (W. van)



41. — Ter Borch (G.)

VELDE (ADRIAEN VAN DE)

(1633 OR 1636-1672)

43. — Figures and Animals in a Landscape

Described in Smith's Catalogue (part V, p. 196, n° 78) as follows :

« A Farmer on horseback in conversation with peasants. In the meadow foreground of a woody scene are several cows, goats, and sheep; and near a withered tree at the side is a cavalier on a gray horse, who appears to have halted to speak to a man and a woman, sitting by the side of a fountain, at which a cow is drinking. »

Signed : *A. v. Velde.*

Panel, 11 1/4 in. by 13 3/4 in.

Described in Smith's « Catalogue Raisonné », part. V, p. 196, n° 78.

From the Collection of M. Montaleau, Paris, 1802.

— — — M. Emler, Paris, 1809.

— — — M. Rod. Kann, Paris.



VELDE (WILLEM VAN DE)

(1633-1707)

44. — Sea View off the Dutch Coast

Described in Smith's Catalogue (vol. VI, p. 321, n° 6) as follows :

« A grand sea view, represented under the appearance of a stiff gale, accompanied by a rolling sea, and a tempestuous sky. On the left of the picture, a fishing boat is seen approaching a jetty of piles, and the seamen on board of it are lowering the mainsail. A second vessel, of a similar description, is on the farther side of the jetty, and many vessels are visible through the haze in the distance. On the opposite side is a larger lugger or coaster, represented in a fore-shortened view, with her stern towards the spectator, her mainsail up and some of her crew engaged taking in the fore-sail. A small boat follows in her wake, and a ship of war rides at anchor beyond her. This superlative picture was painted in 1672. »

Signed : *W. v. Velde. 1672.*

Canvas, 44 in. by 65 1/4 in.

Described in Smith's « Catalogue Raisonné », vol. VI, p. 321, n° 6.

From the Collection of M. Braamcamp, Amsterdam, 1771.

— — — Sir Bethell Codrington, Bart.

— — — Baron Hirsch, Paris.



43. — VELDE (A. van der)



44. — VELDE (W. van der)

ITALIAN AND SPANISH SCHOOLS

ALBERTINELLI (MARIOTTO)

(1474-1515)

45. — The Virgin and Child

The Virgin seated, turned to the left, clad in a red robe and green mantle lined with blue, holds in her left hand a pomegranate, a piece of which she has given to the Child, who holds it up with his right hand, and looks intently at the spectator. Landscape background. Nearly life-size figures.

Panel, 33 in. by 24 3/4 in.

From the Salamanca Collection.

Otto D. Droop Collection, Havana.

-- Huybrechts Collection, Antwerp, 1902.



45. — ALBERTINELLI (M.)

BALDOVINETTI (ALESSIO)

(1427-1499)

46. — The Virgin and Child. and St. John

The Virgin, kneeling in the centre, adores the Infant lying on the ground in front. The little St. John stands behind on the left.

Panel, 37 1/2 in. by 23 1/4 in.



BARTOLOMMEO (FRA) DELLA PORTA

(1469-1517)

47. — The Virgin and Child, and St. John

The Virgin, seated, is dressed in a red robe and a dark blue mantle embroidered with gold which covers her head. The Child, whom she supports with both hands, gives his blessing to St. John, who holds a gold cross in his folded hands.

Canvas, 37 in. by 29 in.

From the Somzée Collection, Brussels, 1604 (there ascribed to Jacopo Pacchiarotto).



47. — BARTOLOMEO (l'U).



48. — BALDOVINETTI (A.).

CREDI (LORENZO DI)

(1459-1537)

48. — The Virgin adoring the Infant Christ

The Child lies on a pillow on the ground; the Virgin kneels before Him in adoration. On the left, an angel bends over the Child, holding a bunch of flowers over Him. Landscape background, with a ruin on the right.

Panel, circular, 34 3/4 in. diam.

From the Collection of Prince Brancaccio, Rome.



CREDI (LORENZO DI)

(1459-1537)

49. — Ascension of St. Louis

The saint, dressed in a white mantle, stands on a cloud, his hands joined in prayer, with a winged angel in a violet robe on either side.

Panel, circular, 22 3/4 in. diam.

Exhibited at Düsseldorf, 1904.

From the Collection of the Conte di Corbelli, Florence.

From the Bourgeois Collection, Cologne, 1904.



48. — CREDI (L. di)



49. -- CREDI (L. di)

FRANCIABIGLIO (FRANCESCO BIGLI, CALLED)

(1482-1525)

50. — Portrait of a young Man

Turned to the left, looking at the spectator. Dark bushy hair, beardless face. In a red mantle over a dark green under-dress. He holds a pen in his right hand and in his left a sheet of paper on which are written the words « Forse ch'un di fu grato ». Architectural background. Half-length figure, life-size.

Panel, 34 in. by 25 $\frac{1}{4}$ in.

Mentioned in Passavant « Raphael von Urbino », vol. II. p. 178.



GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

51. — Portrait of an old Lady

Standing, facing the spectator; a white cap tied with a black muslin kerchief under her chin; grey dress with a black gauze scarf. She holds a closed fan in her right hand, and a rosary in her left. Half-length figure, life-size.

Canvas, 29 $\frac{1}{2}$ in. by 24 $\frac{1}{2}$ in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



50. — FRANCIABIGIO (F.)



51. — GIOVA (F.)

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

52. — The Baptism

A young woman, carrying a new-born child, is kneeling before the altar in a cathedral, surrounded by a devotional crowd. The archbishop, clad in his robes, blesses the child.

Canvas, 30 3/4 in. by 41 in.

From the Collection of M. E. Lyon, Brussels.



GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

53. — The Marriage

A young couple kneel before the altar in a cathedral and receive the Sacrament from the officiating priest previous to the consecration of the marriage. A crowd of guests, spectators and beggars, to the right of the picture, among them an old woman on crutches in the foreground.

Canvas, 30 3/4 in. by 41 in.

From the Collection of M. E. Lyon, Brussels.



52. — GOYA (F.)



53. — GOYA (F.)

PERUGINO (PIETRO VANUCCI, CALLED IL)

(1446-1523)

54. — The Martyrdom of St. Sebastian

The saint, pierced by arrows, his eyes turned heavenwards, is bound to a column, his hands tied on his back. A strip of embroidered cloth encircles his loins. On the right a cross-bow-man and on the left an archer stringing their weapons. In the foreground lie a quiver and two arrows. In the background, a mountainous landscape with a lake and turrets. Blue sky.

In the lower left hand corner, the arms of the Della Secchia family, flanked by the initials D S.

Panel, 57 in. by 41 1/4 in.

From the Della Secchia Family.



PERUGINO (PIETRO VANUCCI CALLED IL.)
THE MARTYRDOM OF ST SEBASTIAN

RAIBOLINI (FRANCESCO), CALLED FRANCIA
(1450-1517)

55. — Portrait of Bernardino Vanni

Turned to the left, looking at the spectator. He holds a folded paper before his breast in his left hand and with his right hand he counts out some coins on a parapet in front of him. Landscape background. Bust, half the size of life.

Panel, 20 1/2 in. by 14 1/2 in.

From the Collection of Conte Alberti. Florence.

RAIBOLINI (FRANCESCO), CALLED FRANZIA

(1450-1517)

56. — Portrait of Pietro Cenni

Turned three-quarters to the left, his eyes fixed on the spectator. He wears a black doublet and a cap of the same colour on his dark hair, which falls over his ears and neck. Bust. One third the size of life.

Panel, 15 3/4 in. by 11 3/4 in.

From the Collection of the Princesse Mathilde, Paris, 1904.



54. — RAIBOLINI (F.)



55. — RAIBOLINI (F.)

SICCIOLANTE (GIROLAMO) DA SERMONETA

(XVIth CENTURY)

57. — Portrait of Francis II (Colonna),
son of Stephen Colonna, at the age of 26

Standing, turned to the right, looking in the same direction, clad in armour, holding a baton with his right hand, his left resting on the hilt of his sword. His helmet lies on a stool by his side. A green curtain and part of a column with its base in the background. Three-quarters length, figure, life-size.

Inscribed on the base of the column :

Franciscus II. Stephani. F. columna.

An. XXVI. M.D.LXI Hieronimus Sermonetanus F.

Panel, 48 in. by 36 3/4 in.

From the Collection of M. A. Moullé, Paris.



VENETIAN SCHOOL

(XVIth CENTURY)

58. — Portrait of a Venetian Lady

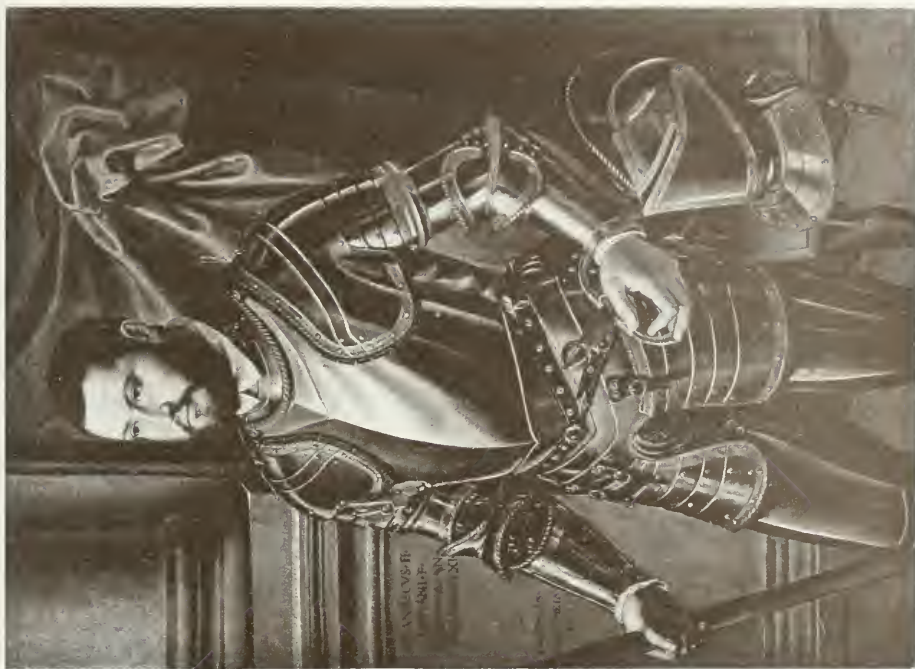
Standing, turned to the left, looking at the spectator. Dressed in a green velvet robe with a gold chain round her waist. She holds a marten-tail in her right hand. A red curtain in the background. Three-quarters length, life-size.

Canvas, 46 3/4 in. by 34 in.

From the Collection of Prince Sciarra-Colonna, by whom the picture was ascribed to Titian.



54. — VENETIAN SCHOOL



55. — SICOLANTE (G.)

FRENCH SCHOOL

BOUCHER (FRANÇOIS)

(1703-1770)

59. — Landscape with Figures

A young peasant girl is seated by a brook, angling; a little boy, standing on a rustic bridge, is watching her. By the side of the pretty fisherwoman, a little boy is seated, playing with the fish contained in a tub. A picturesque cottage forms the background on the right.

Signed on the right : *F. Boucher.*

Canvas, 31 $\frac{1}{2}$ in. by 39 $\frac{1}{4}$ in.



BOUCHER (FRANÇOIS)

(1703-1770)

60. — Diana reposing

She is reclining in the shade of a tree, sleeping, her head resting on her left hand, her right on a quiver lying by her side. Her naked figure is relieved against a red curtain. On the foreground on the right lies a French horn, and farther back some dead game at which a dog is snuffing. Small whole-length figure.

Signed : *F. Boucher.*

Canvas, 20 $\frac{1}{4}$ in. by 28 $\frac{1}{4}$ in.



59. BOUCHER (F.)



60. — BOUCHER (F.)

BOUCHER (FRANÇOIS)

(1703-1770)

61. — Diana with a Nymph, reposing

The scene is a forest glade, where the fair Diana is resting after the exertions of the chase. One of her nymphs attends her, and her bow and quiver hang on a branch close by. Those of the nymph lie in front, and two dead partridges on the left. Full-length figures, half the size of life.

Signed : *F. Boucher*, 1742.

Canvas, 28 3/4 in. by 37 1/4 in.

Exhibited at Sheffield, 1901.

the Guildhall, London, 1902.

— Glasgow, 1902.

From the Collection of R. Vaile. Esq., London.



BOUCHER (FRANÇOIS)
DIANA WITH A NYMPH REFRESHING

BOUCHER (FRANÇOIS)

(1703-1770)

62. — Landscape with Figures

In front of a cottage, on a road encumbered by trunks of trees and boulders, a young peasant woman advances, pressing her infant to her breast with one hand and holding a long staff in the other; she is followed by a little boy, who holds on to her skirts. A sheep stands in front of her, and on the right, a peasant, with a basket by his side, is reclining on the ground, his head on a rock, from the top of which a dog is barking at the woman. Still farther to the right a few sheep are reposing. A richly wooded country with a round, red-roofed building, forms the background.

Signed : *F. Boucher*, 1764.
Canvas. 23 3/4 in. by 19 3/4 in.

Exhibited at the Guildhall, London. 1602.

From the Collection of T. Humphry Ward, Esq., London.

DROUAIS (FRANÇOIS HUBERT)

(1727-1775)

63. — Portrait of Madame Térissé

Facing the spectator, seated on a light blue damask sofa. She wears a low orange dress, edged and trimmed with small strips of brown fur, and with rich lace at the sleeves. Her hands are hidden in a fur muff lying on her lap. A green curtain in the background. Half-length figure, life-size.

Canvas, 35 1/4 in. by 29 in.



63. — DROUAIS (F. H.)



62. — BOUCHER (F.)

FRAGONARD (JEAN HONORÉ)

(1732-1806)

64. — « L'Amour vainqueur »

Cupid, proud of his exploits, stands between rose-bushes holding an arrow tied with ribbons. His quiver is lying on the ground. Two doves are soaring in the air above.

Canvas, oval, 20 3/4 in. by 17 in.

From the Collection of W. T. Dannat, Esq., Paris.



GREUZE (JEAN BAPTISTE)

(1725-1805)

65. — The Fortune Teller

Two young girls are seated in a room telling each other their fortunes from the cards which lie on a small table before them. A little dog is peeping out of a basket in the foreground on the left. Small whole-length figures.

Canvas, 37 3/4 in. by 31 in.

From the Collection of the Marquis du Blaisel.



65. — GIROUZE (J. B.)



64. — FRAGONARD (J. H.)

LARGILLIÈRE (NICOLAS)

(1656-1746)

66. — Portrait of a young Lady

Facing the spectator, the head three-quarters to the right. She wears a low-cut red dress, with gold embroideries and a jewel in front of her bodice. A blue cloak is draped round her and over her right arm. Her dark hair is dressed high on her head and falls in curls on both shoulders. Half-length figure, life-size.

Canvas, oval, 31 1/2 in. by 25 in.



LARGILLIÈRE (NICOLAS)

(1656-1746)

67. — Portrait of the Comtesse de Longeais

Turned slightly to the left, looking at the spectator. Powdered hair adorned with ribbons, feathers, and jewels. Low-cut black velvet bodice with lace, and diamond clasps, a row of pearls, and a small bunch of pinks. A red velvet mantle lined with gold brocade is draped round her bodice. Architectural background. Half-length figure, life-size.

Canvas, 31 1/4 in. by 25 in.



67. — LARGILLIÈRE (N.)



66. — LARGILLIÈRE (N.)

LARGILLIÈRE (NICOLAS)

(1656-1746)

68. — Portrait of the Marquise du Châtelet,
as Astronomy

Seated, turned to the left, her eyes directed heavenwards; she holds a compass in her right hand, the left rests on a globe. She wears a low white satin robe with a golden waistband, the bodice adorned by a jewel of precious stones and pearls. A red scarf attached to her left shoulder by a clasp is draped round her. A stone hemicycle is seen in the background: on the right a curtain, on the left two columns. Three-quarters length figure, life-size.

Canvas, 50 1/2 in. by 39 in.

From the Collection of Madame C. Lelong, Paris.



LARGILLIERE (NICOLAS)
PORTRAIT OF THE MARQUISE DU CHATELET, AS ASTRONOMY

NATTIER (JEAN MARC)

(1685-1766)

69. — Portrait of Madame Victoire de France

Facing the spectator, the head turned three-quarters to the left. Powdered hair, adorned with flowers. She wears a mantle, embroidered with *fleurs de lys*, lined with ermine, over a bodice of white satin with silver embroideries, adorned with lace, and a *parure* of two rows of pearls and diamonds. Half-length figure, life-size.

Canvas, 31 1/4 in. by 25 in.

From the Collection of Madame C. Lelong, Paris.

NATTIER (JEAN MARC)

(1685-1766)

70. — Portrait of the Marquise de Mailly

Facing the spectator. Short, powdered hair. White low-cut dress, the sleeves encircled by strings of pearls. A blue scarf is draped round her waist and over her right shoulder. Background of sky. Half-length figure, life-size.

Canvas, 30 1/2 in. by 22 3/4 in.

From the Collection of the Duc de Beaufremont, Paris.



70. — NATTIER (J. M.)



69. — NATTIER (J. M.)

PATER (JEAN BAPTISTE)

(1696-1736)

71. — « Les Loisirs champêtres »

Composition of nineteen figures. The principal group is on the left, and consists of a young lady in a light-green dress and a pink bodice, to whom another young lady offers a flower which she has taken from a basket held by a maid kneeling at her side. A young man is taking part in their conversation and another, in a yellow vest and black cloak, is standing behind, resting his left arm on a pedestal on which stands a marblevase. Farther back are a little girl and two amorous couples, while four figures are busy near a tub. In the foreground to the right, a young lady in a white dress and blue bodice, two gentlemen and two children are variously occupied at the foot of a term.

Canvas, 32 1/4 in. by 37 1/2 in.

From the Collection of Comte Daupias, Paris.

Herr James Saloschin, Berlin.



VIGÉE-LEBRUN (LOUISE ÉLISABETH)

(1755-1842)

72. — Portrait of Mrs. Chinnery

Seated, turned to the right, looking at the spectator. In a red dress edged with gold embroideries. A double goldchain round her neck. A red kerchief in her hair and a muslin veil falling from the back of her head over her shoulders. She points with her right hand to the page of a large book which she holds with her left hand on a green cushion. Grey background. Three-quarters length figure, life-size.

Signed : *L. E. Vigée Lebrun.*

Canvas, 35 in. by 27 in.

Mentioned in « Souvenirs de Mme Vigée Le Brun », vol. II, pp. 147, 373.



71. — PATER (J. B.)



72. — VIGÉE-LEBRUN (J. E.)

WATTEAU (ANTOINE)

(1684-1721)

73. — « La Troupe Italienne »

A group of five small, three-quarters length figures in masquerading costume, one of them holding a guitar. A red curtain on the right.

Panel, 9 1/4 in. by 7 1/4 in.

Engraved by Henri Simon Thomassin, fils.
Exhibited at the Guildhall, London, 1902.
From the Collection of Sir Andrew Fountaine.
— — Sir Edgar Vincent.



WATTEAU (ANTOINE)

(1684-1721)

74. — « La Récréation champêtre »

In a park, a man marks the measure of the dance with his castanets. His partner, a young woman, is on the point of making a curtsy. On the left, a group of several persons, amongst whom a Pierrot dressed in white is conspicuous. In the foreground, on the right, two musicians accompany the dancers. Beyond, amorous couples are seen between the trees.

Canvas, 17 1/2 in. by 21 in.

Engraved by Larmessin.
From the Collection of the Duc de Chabot, Paris, 1769.
— — M. Tabourier, Paris, 1893.



73. — WATTEAU (A.)



74. — WATTEAU (A.)

EARLY ENGLISH SCHOOL

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

75. — Portrait of Squire Brooke

Seated in a landscape, turned to the right, looking in the same direction. Powdered hair. Green coat with pink facings, white stock. His hat lies beside him. Three-quarters length figure. Life-size.

Canvas, 41 1/4 in. by 39 1/4 in

From the Collection of Colonel Ireland Blackburne.



75. — GAINSBOROUGH (Th.), R. A.

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

76. — Portrait of William Petty
1st Marquess of Lansdowne

In a red coat and blue waistcoat into which he has thrust his right hand. His hat under his left arm. Bust. Life-size. In a painted oval.

Signed and dated : *T. Gainsborough fecit, 1773.*

Canvas, 20 1/2 in. by 24 in.

Exhibited at the Royal Academy, London, 1889.

Engraved by F. Bartolozzi, in 1787, and by Granger, in 1797.

Described in Armstrong's « Gainsborough », page 103.

From the Collection of C. W. Mansell Lewis, Stradey Castle.



GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

77. — Portrait of Master Burton

son of the artist's friend, who was manager of the theatre at Bath.

Facing the spectator, his head turned to the left and looking in the same direction. Dressed in a red coat with grey facings, a brown vest and white stock. Landscape background. Half-length figure, life-size.

Canvas, 29 1/4 in. by 24 3/4 in.



77. — GAINSBOROUGH (Th.), R. A.



70. — GAINSBOROUGH (Th.), R. A.

HOGARTH (WILLIAM)

(1697-1764)

78. — Bust of a young Girl

Turned slightly to the left, looking at the spectator. She wears a straw hat with a blue ribbon over a white lace cap and a light flowered gown and white fichu. Bust, life-size.

Canvas. 19 3/4 in. by 16 1/2 in.



HOPPNER (JOHN), R. A.

(1759-1810)

79. — Portrait of the Honorable Henrietta
Hanbury Tracy, daughter of Admiral
Lord Sudeley.

A fair-haired child about four years old, gathering shells on the sea-shore. In a white muslin dress, pink sash and red shoes. Creeping along the foreground, she looks round at the spectator. In the background, a stranded boat on the left, and a view of stormy sea on the right. Full-length figure, life-size.

Canvas. 36 in. by 49 in.

From the Collection of Sir Horatio Davies, M. P., late Lord Mayor of London.



78. — HOGARTH (W.)



79. — HOPPNER (J.), R. A.

HOPPNER (JOHN), R. A.

(1759-1810)

80. — Portrait of George Cholmeley

Turned to the left, looking at the spectator, in a dark-green coat, white waistcoat and white necktie. Powdered hair. Crimson curtain in background. Half-length figure, life-size.

Canvas, 29 $\frac{1}{2}$ in. by 24 $\frac{1}{4}$ in.

From the Collection of the Marquess of Normanby.



HOPPNER (JOHN), R. A.

(1759-1810)

81. — Portrait of Sir George Beaumont, Bart.

Facing the spectator, looking to the right. Powdered hair. Dark coat, white stock. Red curtain in background. Half-length figure, life-size.

Canvas, 29 in. by 25 $\frac{1}{4}$ in.

From the Collection of the Earl of Mulgrave, Mulgrave Castle.



81. — HOPNER (J.) R. A.



80. — HOPNER (J.) R. A.

HOPPNER (JOHN). R. A.

(1759-1810)

82. — Portrait of a young Lady

Seated, turned to the left, looking at the spectator, low dress with short sleeves. Half-length figure, life-size.

Canvas, 23 $\frac{1}{2}$ in. by 23 $\frac{3}{4}$ in.



HOPPNER (JOHN). R. A.

(1759-1810)

83. — Portrait of Mrs. Arbuthnot

Turned to the right, looking at the spectator. Short, dark hair. Low grey dress with short sleeves. Half-length figure, life-size.

Canvas, 29 $\frac{1}{2}$ in. by 24 $\frac{1}{2}$ in.



83. — HOPNER (J.), R. A.



82. — HOPNER (J.), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

84. — Portrait of Margaret Douglas, of
Brighton, afterwards Mrs. Hunter of Burnside

Seated in a landscape, turned to the left, looking in the same direction. Powdered curly hair. Low white dress with blue waist-band. Her hands folded in her lap. Three-quarters length figure, life-size.

Canvas, 35 in. by 26 $\frac{3}{4}$ in.

Purchased from the Family.



RAEBURN (SIR HENRY), R. A.

(1756-1823)

85. — Portrait of Elizabeth Graham, of
Fintry, afterwards Mrs. Douglas of Brighton

Seated in an arm-chair in front of a tree, turned to the right and looking in the same direction. In a white dress with a blue waist-band and a muslin frill round her neck. A muslin veil is draped over her curly powdered hair. Her right arm rests on the arm of the chair, her hands are folded in her lap. Three-quarters length figure, life-size.

Canvas, 35 in. by 26 $\frac{1}{2}$ in.

Purchased from the Family.



65. — RAEBURN (Sir H.), R. A.



84. — RAEBURN (Sir H.), R. A.

RAEBURN (Sir HENRY), R. A.

(1756-1823)

86. — Portrait of Lady Ramsey

Standing in a landscape, turned to the left, looking at the spectator. In a low white dress, with a crimson scarf over her right arm. Half-length figure, life-size.

Canvas, 29 $\frac{3}{4}$ in. by 24 $\frac{1}{2}$ in.



RAEBURN (Sir HENRY), R. A.

(1756-1823)

87. — Portrait of a Gentleman

Seated to the right, looking at the spectator, his right hand resting on the arm of the chair. Auburn hair and whiskers. Dark-green coat, black necktie. Half-length figure, life-size.

Canvas, 44 $\frac{3}{4}$ in. by 28 $\frac{1}{2}$ in.



87. — RAEURN (Sir H.), R. A.



86. — RAEURN (Sir H.), R. A.

RAEBURN (Sir HENRY), R. A.

(1756-1823)

88. — Portrait of James Cruikshank,
the Astronomer

Seated, turned to the right, looking at the spectator, his left arm resting on the back of his chair. Black coat, white necktie and buck-skin trowsers. Nearly full-length figure, life-size.

Canvas, 49 1/4 in. by 39 1/2 in.



RAEBURN (Sir HENRY), R. A.

(1756-1823)

89. — Portrait of John Andrew Macdonnell
Bonar, Esq., of Kimmingham and Warriston.

Seated in an arm-chair, turned to the right, looking at the spectator. His arms rest on the arms of the chair. Three-quarters length figure, life-size.

Canvas, 49 1/4 in. by 39 1/4 in.

Painted in 1820.



89. — RAEBURN (Sir H.), R. A.



88. — RAEBURN (Sir H.), R. A.

REYNOLDS (Sir JOSHUA), P. R. A.

(1723-1792)

90. — Portrait of the Marquis of Granby

Full-face, looking to the left; aged twenty-six; probably in the uniform of the regiment raised in 1745 by the 3d Duke of Rutland, of which Lord Granby was Colonel; the right hand is raised, the left not shown. Half-length figure, life-size.

Inscribed : *John Marquis of Granby,*

Son of John 3d D^e of Rutland.

Canvas, 35 1/2 in. by 27 1/2 in.

This picture, which was painted in 1747, is the earliest portrait of Lord Granby known; it belonged to his brother, Lord George Manners-Sutton, and was at Kelham Hall, Newark. the property of Herbert A. Sutton, as trustee for the then owner.

Described in A. Graves and W. V. Cronin's « History of the Works of Sir Joshua Reynolds », vol. IV, p. 1323.



REYNOLDS (Sir JOSHUA), P. R. A.

(1723-1792)

91. — Portrait of the Artist

Turned to the right, looking at the spectator. In the robe of a Royal Academician, black cap, white cravat and frilled shirt. He holds the edge of his robe on his breast with his left hand, and a paper in his right. Half-length figure, life-size.

Canvas, 29 1/4 in. by 24 1/2 in.



90. — REYNOLDS (Sir J., P. R. A.)



91. — REYNOLDS (Sir J., P. R. A.)

REYNOLDS (Sir JOSHUA), P. R. A.

(1723-1792)

92. — Portrait of Mrs. Collier, as « Lesbia »
or « Celia lamenting her Sparrow »

Wife of Captain, afterwards Admiral, Sir George Collier, and sister of Colonel Gwynn, who married the younger Miss Horneck, Goldsmith's « Jessamy Bride ».

Seated, her right arm resting on a table, her head in profile turned to the left; her eyes bent upon a dead bird lying on the table: pale pink robe over a white bodice; a pink rose at the breast. Half-length figure, life-size.

Canvas, 29 in. by 24 1/2 in.

Painted in 1764.

Engraved by J. Watson (twice), by R. Houston, by C. Graham, and by S. W. Reynolds.

Mentioned in Leslie and Taylor's « Life of Sir Joshua Reynolds », vol. I, p. 230, note 2.

Mentioned in Graves and Cronin's « History of the Works of Sir Joshua Reynolds », vol. I, p. 186.

Mentioned in W. Armstrong's « Sir Joshua Reynolds », p. 200.

From the Collection of E. W. Beckett, Esq., M. P., London.



REYNOLDS (Sir JOSHUA), P. R. A.

(1723-1792)

93. — Portrait of Lady Carysfort

Seated, turned to the right, looking in the same direction. She clasps her left hand with her right, and rests her left arm on a cushion. Yellowish-white dress and brown scarf. Strings of pearls interwoven in her auburn hair. A crimson curtain in the background on the right, sky on the left. Three-quarters length figure, life-size.

Canvas, 35 in. by 27 1/4 in.

Painted in 1775.

Engraved by S. W. Reynolds, in 1822.



93. — REYNOLDS (Sir J.), P. R. A.



92. — REYNOLDS (Sir J.), P. R. A.

REYNOLDS (Sir JOSHUA), P. R. A.

(1723-1792)

94. — Portrait of Lady M. Somerset
as a Child

Lady Mary Isabella Somerset, youngest daughter of Charles,
4th Duke of Beaufort, married 1775 Charles 4th Duke of Rutland.

Seen from in front, the head turned to the right, looking in the
same direction. A lace-cap interwoven with blue ribbons on her
fair curly hair. White dress, leaving the neck bare. Bust, life-
size. In a painted oval.

Canvas, 20 1/2 in. by 16 1/2 in.

Painted in March 1761.

Engraved by J. Richardson Jackson.



REYNOLDS (Sir JOSHUA), P. R. A.

(1723-1792)

95. — Portrait of Miss Charlotte Hunter,
Daughter of Thomas Orby Hunter

Standing, facing the spectator, looking to the right. Dark
hair; a veil hangs from the top of her head over her left shoulder;
she holds it with the left hand on her bosom. Dress trimmed
with ermine. Half-length figure, life-size.

Canvas, 29 in. by 24 in.

Painted in 1760.

Engraved.

Mentioned in A. Graves and W. V. Cronin's « History of the Works of
Sir Joshua Reynolds », vol. II, p. 408.



95. — REYNOLDS (Sir J.), P. R. A.



94. — REYNOLDS (Sir J.), P. R. A.

ROMNEY (GEORGE)

(1734-1802)

96. — Portrait of Lady Milner

Diana, eldest daughter of Humphry Sturt, Esq., of More Crichels, Dorsetshire, married in 1776 Sir William Mordaunt Milner, Bart., died at Exeter in 1805.

Seated in a park, turned to the left, looking at the spectator, her hands crossed in front. White dress, white kerchief in her fair hair. Columns of a peristyle on the right. A cluster of high trees and a waterfall in a mountainous landscape in the back-ground. Full-length figure, life-size.

Canvas, 94 in. by 57 in.

Painted in 1791.

Engraved in mezzotint by W. Henderson.

Exhibited at the « Fair Women » Exhibition, Grafton Gallery, London, 1894.

Mentioned and reproduced in H. Ward and W. Roberts' « Romney », vol. II. p. 105.

From the Collection of Sir Frederick Milner, the grandson of the lady represented.



POWNEY (GEORGE)
PORTRAIT OF LADY MILNER

ROMNEY (GEORGE)

(1734-1802)

97. — Portrait of Sir Archibald Campbell

Sir Archibald Campbell, G. C. B., of Inverneil and Ross, Major General and Colonel of the 74th Regiment; M. P. for Stirling; Governor and Commander-in-Chief on the Coast of Coromandel. Son of James Campbell, Commissary of the Western Isles of Scotland and Chamberlain of Argyle. Married Amelia, daughter of Allan Ramsay (the painter), of Ainkell. Died in 1791, and was buried in Westminster Abbey.

Standing, turned to the left, in a scarlet coat, with dark blue facings and gold braid. He wears the Star of the Order of the Bath, and holds his hat and stick in his hands. In the left distance, a view of Fort George, Madras. Three-quarters length figure, life-size.

Canvas, 59 3/4 in. by 47 3/4 in.

Exhibited at the Royal Academy, London, 1882.

— Romney Exhibition, Grafton Galleries, London, 1900.

Mentioned and reproduced in H. Ward and W. Roberts' « Romney », vol. I, p. 16, and vol. II, p. 24.

From the Collection of the Rev. Canon Brownrigg.

— — General J. Studholm Brownrigg.

ROMNEY (GEORGE)

(1734-1802)

98. — Portrait of a Gentleman

Seated in an arm-chair, confronting the spectator, the head turned to the right, and looking in the same direction. Small powdered wig. Dark coat, white vest, black satin knee-breeches. He holds a roll of paper in his right hand, his left is placed on his knee. Background of sky. Three-quarters length figure, life-size.

Canvas, 40 $\frac{1}{4}$ in. by 39 $\frac{1}{2}$ in.



98. — ROMNEY (G.)



97. — ROMNEY (G.)

ROMNEY (GEORGE)

(1734-1802)

99. — Portrait of Mrs. Long

Full-face, looking to the right. Low white muslin dress, yellow scarf over her right arm, and a yellow waist-band. Background of sky. Half-length figure, life-size.

Canvas. 20 1/4 in. by 24 1/2 in.



ROMNEY (GEORGE)

(1734-1802)

100. — Portrait of Master George Cumberland

Turned to the right, and looking in the same direction. Dressed in a blue coat with gold buttons and black necktie. Background of sky. Bust, life-size.

Canvas. 27 1/4 in. by 21 in.

Mentioned in H. Ward and W. Roberts' « Romney », vol. II, p. 38.
From the Collection of C. S. Gullenkian, London.



100. — ROMNEY (G.)



99. — ROMNEY (G.)

ARTISTS' INDEX

	Pages
ALBERTINELLI (M.). — The Virgin and Child.	58
BALDOVINETTI (A.). — The Virgin and Child, and St. John.	60
BARTOLOMEO (Fra) DELLA PORTA. — The Virgin and Child, and St. John.	60
BEYEREN (A. van). — Still-Life.	8
— Still-Life.	8
BLES (Herri). called Civetta. — The Rest on the Flight into Egypt.	10
BOUCHER (F.). — Landscape with Figures.	76
— Diana reposing	76
— Diana with a Nymph, reposing.	78
— Landscape with Figures.	79
BRUYN (B.). — Portrait of a Scholar.	10
CREDI (L. di). — The Virgin adoring the Infant Christ.	62
— Ascension of St. Louis.	62
CUYP (A.). — Cows at Pasture.	12
— Cows and Sheep on the Bank of a River.	12
DAVID (G.). — The Virgin and Child.	14
DOU (G.). — The Artist in his Studio, playing the Lute.	14
DROUAS (F. H.). Portrait of Madame Têrisse.	80
DÜRER (A.). — Portrait of Katharina Furllegerin.	16
DYCK (Sir A. van). — The Entombment.	16
FLEMISH SCHOOL. — Christ taken down from the Cross.	18
FLINCK (G.). — Portrait of a Gentleman.	18
FRAGONARD (J. H.). — « L'Amour vainqueur ».	82
FRANCIABIGIO (F. Bigi, called). — Portrait of a young Man.	64
GAINSBOROUGH (Th.). — Portrait of Squire Brooke.	96
— Portrait of W. Petty, 1 st Marquess of Lansdown	98
— Portrait of Master Burton.	98
GOYA Y LUCIENTES (F.). — Portrait of an old Lady.	64
— The Baptism.	66
— The Marriage.	66
GREUZE (J. B.). — The Fortune Teller.	82
HALS (F.). — Portrait of an old Lady.	20

	Pages
HOBBEEMA (M.). — Cottages under Trees.	21
— A Forest Scene.	22
HOGARTH (W.). — Bust of a young Girl.	100
HOOCH (P. de). — Lady feeding a Parrot.	24
— The Tric-Trac Players.	24
HOPFNER (J.). — Portrait of the Hon. Henrietta Hanbury Tracy. . .	100
— Portrait of George Cholmeley.	102
— Portrait of Sir George Beaumont, Bart.	102
— Portrait of a young Lady.	104
— Portrait of Mrs. Arbuthnot.	104
LARGILLIÈRE (N.). — Portrait of a young Lady.	84
— Portrait of the Comtesse de Longeais.	84
— Portrait of the Marquise du Châtelet, as Astro- nomy.	86
LELY (Sir P.). — Portrait of Elizabeth Hamilton, Comtesse de Gram- mont, as St. Catharine.	26
MAES (N.). — Portrait of an old Lady.	28
MASSYS (J.). — Susanna and the Elders.	23
MOLENAER (J. M.). — A Social Group.	30
MORO (A.). — Portrait of a young Lady.	30
NATTIER (J. M.). — Portrait of the Marquise de Mailly.	37
— Portrait of Madame Victoire de France.	38
NEER (A. van der). — River-Scene by Daylight.	32
— Canal-Scene by Moonlight.	32
ORLEY (B. van). — The Virgin and Child.	34
OSTADE (A. van). — Peasants in front of an Ale-House.	34
PATER (J. B.) — « Les Loisirs champêtres ».	90
PERUGINO (P. Vanucci, called). — The Martyrdom of St. Sebastian. .	68
RAEBURN (Sir H.). — Portrait of Margaret Douglas, of Brighton. . .	106
— Portrait of Elizabeth Graham, of Fintry.	106
— Portrait of Mrs. D. H. Elphinstone, of Logie.	108
— Portrait of Lady Ramsey.	108
— Portrait of James Cruikshank.	110
— Portrait of John Andrew Macdonnel Bonar.	110
RAIBOLINI (F.), called FRANCIA. — Portrait of Bernardino Vanni. . .	(9)
— Portrait of Pietro Cenni.	70
REMBRANDT VAN RIJN. — Bust of a Jewish Philosopher.	36
REYNOLDS (Sir J.). — Portrait of the Marquis of Granby.	112
— Portrait of the Artist	112
— Portrait of Lady Carysfort.	114
— Portrait of Mrs. Collier as « Lesbia ».	114
— Portrait of Lady M. Somerset as a Child.	116
— Portrait of Miss Charlotte Hunter.	116

	Pages
ROMNEY (G.). — Portrait of Lady Milner.	118
— Portrait of Sir Archibald Campbell.	119
— Portrait of a Gentleman.	120
— Portrait of Master George Cumberland.	122
— Portrait of Mrs. Long.	122
RUBENS (P. P.). — Portrait of a young Gentleman.	37
— The Holy Family.	38
RUISDAEL (J. van). — The Cornfields.	40
— Rustic Landscape.	41
— Woody Landscape.	42
SICIOLENTE (G.) DA SERMONETA. — Portrait of Francis II (Colonna). .	72
STEEN (J.). — A Village Festival.	44
— The Egg Feast.	44
— Interior with Figures.	46
— The Love-sick Lady.	46
TENIERS (D.) the Younger and J. VAN KESSEL. — Anthony Moncada, elected by the States-General Commander in Chief.	48
— Anthony Moncada repulses Cabrera.	48
— Anthony Moncada supreme Arbiter of Peace and War	50
TENIERS (D.) the Younger. — Interior of a Guard Room.	50
TER BORCH (G.). — Portrait of an elderly Lady.	52
VALCKERT (W. van). — Portrait of a Burgomaster.	52
VELDE (A. van de). — Figures and Animals in a Landscape.	54
VELDE (W. van de). — Sea View off the Dutch Coast.	54
VENETIAN SCHOOL. — Portrait of a Venetian Lady.	72
VIGÉE-LEBRUN (L. E.). — Portrait of Miss Chinnery.	90
WATTEAU (A.). — « La Troupe italienne ».	92
— « La Récréation champêtre ».	92



IMPORTANT PUBLICATION

THE COMPLETE WORK
OF
REMBRANDT
IN 8 VOLUMES

BY
WILHELM BODE
DIRECTOR OF THE BERLIN MUSEUM

Gold Medal, Universal Exhibition, Paris, 1900

The richest and most exhaustive book ever published on any painter.

IT CONTAINS

1° 595 *Heliogravures specially executed*
from ALL AUTHENTIC PICTURES by REMBRANDT
in public and private Galleries;

2° *His Biography, with Transcriptions of many original*
Documents, and the Description and History of his Works.

The number of Copies are : Edition de Luxe on Japan Paper,
in English 75 copies, in French 15, and in German 10.

Copies on Holland Paper. in English 500, in French 200,
and in German 150.

PRICE

For the Edition de Luxe on Japan Paper (limited to 75 English
Copies) : 80 Guineas; for the United States 520 Dollars including
Duty.

For the Edition on Holland Paper: 50 Guineas; for the United
States 320 Dollars including Duty.

CH. SEDELMAYER

PUBLISHER

6, RUE DE LA ROCHEFOUCAULD, PARIS

PRESS OPINIONS

The Times, London, May 21, 1896.

.....
No such monument has ever been erected to any painter. To attempt such a work at all, three things were necessary — photography with its modern development, enterprise, and a critical authority as complete as Dr. Bode's is.

The Times, London, April 14, 1897.

.....
We commend this book as a wonderful result of modern reconstructive scholarship, zeal, and enterprise. When the eight volumes are completed, they will be quite indispensable to every library which concerns itself with the history of art.

The Times, London, January 7, 1898.

.....
The second of the eight volumes of this important and splendid work has just been issued by M. Sedelmeyer and is not less carefully executed than the first.

The volume as a whole, like its predecessor, represents all that scholarship, care and money can do towards the erection of a worthy monument to Rembrandt's memory.

Illustrated London News, April 25, 1896.

.....
The value and beauty of this collection, which exceeds anything before attempted, are beyond controversy.

The Daily Telegraph, London, October 22, 1896.

.....
The work will be a veritable monument to the genius of the very greatest of all painters.

American Register, Paris, March 27, 1897.

.....
A magnificent work of art, at which no less a connoisseur than Mr. Charles Sedelmeyer, the well-known dealer and expert in art, in collaboration with Director Bode, has been working for fully fifteen years, has at last been completed. It is the richly illustrated edition in eight large volumes of « L'Œuvre Complet de Rembrandt. » a veritable literary and artistic monument to the great Dutch master, all of whose works, scattered throughout the world, have here been reproduced in heliogravure, with full descriptive text. The first volume has made its appearance, and, as might well have been foreseen, does great credit to the enterprising editor as well as to France.

The Collector, New York, April 15, 1897.

.....
Nothing has yet been done, either in honour of any single artist or for the recording of his works, to even approach « The Complete Work of Rembrandt » which is published by M. Sedelmeyer, of Paris.... It comes in the shape of a fat folio, of the most sumptuous form of artistic embellishment and typography, and, entirely apart from its magnificence as an art work, is a book of reference no true collector can fail to appreciate.

The Art Amateur, New York, September, 1899.

.....
We have already spoken in terms of the highest praise of the first two volumes of this magnificent work. The third is, if possible, still more remarkable. In it, Dr. Bode, as biographer, has reached one of the most interesting periods of Rembrandt's artistic career, that immediately succeeding his marriage, and leads with a series of biblical and mythological compositions — and the portraits and studies connected with them — including some of the painter's acknowledged masterpieces.

.....
We need not expatiate on the importance of Dr. Bode's « Rembrandt » to collectors. It promises to be the first really adequate representation of a great painter's work. Mr. Sedelmeyer's courage, taste and judgment cannot be too liberally acknowledged. He is producing a monograph, which will be of inestimable advantage to all serious students of art, and one which we are entitled to hope will be accepted as a standard for other publications of the kind. It would certainly be difficult to imagine anything more perfect than the way in which the work, literary, artistic, and mechanical, has, thus far, been done. The text is, in its completeness and reliability, worthy of the great artist to which it is devoted, and the illustrations, reproduced by the heliogravure process, are worthy of the text.

The Art Amateur, New York, June, 1900.

.....
Of this great work, issued in magnificent style by Mr. Sedelmeyer, the fourth volume, dealing with one of the most important periods of the artist's life, that included between the dates 1637-45, has just been issued.

.....
As in the other volumes, previously reviewed, the reproductions include every picture belonging to the period under consideration.

.....
It will take four more volumes and a supplement to finish the work, making it the most extended and the most complete literary and artistic monument ever built up to the fame of any painter.

The Times, London, February 14, 1902.

This great work is marching towards its conclusion with perfect regularity, and before long we shall be able to congratulate the editor and publisher upon the completion of a book which is absolutely unique among the tributes which scholarship and modern reproductive processes have paid to art.

.....

Principal Publications

OF

CH. SEDELMAYER, PUBLISHER, PARIS

THE SYNDICS OF THE DRAPER'S CORPORATION. — Etching by Charles Kœpping after Rembrandt.

Size : 23 1/4 in. by 31 1/4 in. — Plate destroyed.

125 proofs have been issued at Fr. **1.300**

PORTRAIT OF AN OLD MAN. — Etching by Ch. Kœpping after Rembrandt.

Size : 32 in. by 21 in. — Plate destroyed.

125 artist's proofs on Japan paper at Fr. **800**

THE ARCHERS OF ST. GEORGE. — Etching by Ch. Kœpping after Frans Hals.

Size : 23 in. by 34 in. — Plate destroyed.

125 artist's proofs on Japan paper at Fr. **600**

BEATRICE OF CUSANCE, DUCHESS OF LORRAINE. — Etching by F. Laguillermie after Anthony Van Dyck.

Size : 27 1/2 in. by 21 in. — Plate destroyed.

125 artist's proofs on parchment at Fr. **800**

CHRIST BEFORE PILATE. — Engraved by Ch. Waltner after Munkacsy.

Size : 21 in. by 31 1/4 in.

Prints. Fr. **75**

CHRIST ON CALVARY. — Engraved by Ch. Kœpping after Munkacsy.

Size : 21 in. by 32 1/4 in.

Prints. Fr. **75**

Companion to the etching *Christ before Pilate*.

MILTON VISITING GALILEO AT ARCETRI NEAR FLORENCE, 1640. — Engraved by A. Mathey after Tito Lessi.

Size : 13 6/8 in. by 17 3/8 in.

200 Remark proofs at. Fr. **150**

Lettered proofs on India paper. Fr. **25**

SPRING. — Etching by E. M. Geyger after the picture by Sandro Botticelli.

Size of the etching : 19 1/2 in. by 30 in.

100 Remark proofs at. Fr. **625**

Lettered proofs on India paper. Fr. **75**

GIOVANNA TORNABUONI. — Engraved by A. Mathey-Doret, after Domenico Ghirlandaio.

Size : 20 1/2 in. by 13 in. — Plate destroyed.

300 Remark proofs, signed by the engraver. Fr. **130**

PORTRAIT OF MRS BLAIR. — Engraved by Ch. Waltner after G. Romney.

Size : 25 1/2 in. by 19 1/2 in.

275 artists proofs, signed by the engraver. Fr. **320**

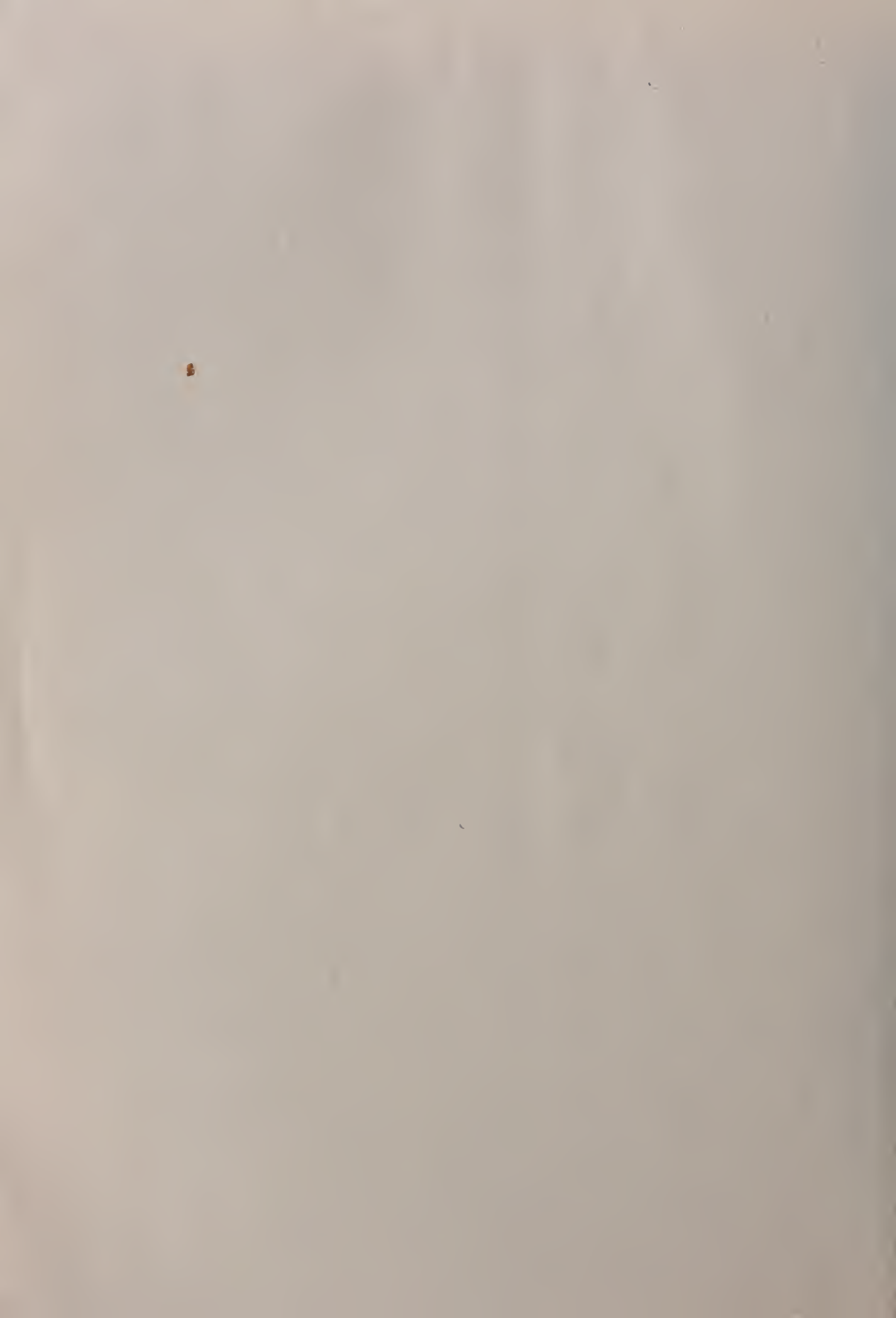
PORTRAIT OF A YOUNG LADY OF QUALITY. — Engraved by F. Laguillermie after A. van Dyck.

Size : 23 in. by 18 1/2 in.

275 artists proofs, signed by the engraver. Fr. **320**

Printed
for
CH. SEDELMAYER
by
LAHURE
Paris

The majority of the blocks
used in this Catalogue are « Spitzertypes », made by the
« Spitzertypie-Gesellschaft » at Munich.



AA 000 230 603

W 8640
S44
E.V. 92
(1905)

